

## PRECIOUS VOICES SAVED FOR FUTURE MUSICIANS

Some early Beethoven manuscripts have just been discovered in London, and the world, so eager for the least utterance of the great master of music, is waiting to have them played over.

Generations hence, some rare Victrola record may be discovered in the same fashion—and think what the world's eagerness may be to hear some silent but historic voice!

In the cornerstones of great opera houses and theaters in New York and in Paris, and in the crypts of other buildings, there have been deposited Victrola records made by great artists, of whom some have since passed

## SCORES STRAUSS CREATION.

A foreign telegram says: In the meantime the latest Strauss creation, "The Woman Without Shadow," has already begun to cast its shadow. The piano score is not yet accessible to the public and I should not like to be so indiscreet as to judge stage music before its first stage performance.

But people are already racking their brains in the papers concerning the book. And rightly so. For how a rational human being with his five senses can write such nonsense and how such another put to music this miscarriage of mystic obscurity remains a puzzle, the solution of which I have failed to find.

## HOW ARTISTS CHOOSE PROFESSIONAL NAMES

Recently the New York Evening Sun carried an article entitled "How Songbirds Chose Names." They cited the fact that "Nevada Van Der Veer," who is really Mrs. Reed Miller of New York and well known in Washington through her singing with the Rubinstein Club, chose to use the name of her native State.

"She has had a brilliant career under the name of 'Nevada,' having sung in all the biggest cities," the article added. All of which is very interesting, but not strictly true, since Mrs. Van Der Veer was born in New York and has sung in almost every State in this country except Nevada.

## MUSICIANS MOURN CAMPANINI DEATH

Operatic World Suffers Irreparable Loss, Say Devotees of Fine Music.

Campanini dead! Although Cleofonte Campanini had been ill for some time, the passing of this greatest of opera conductors closes one of the most notable music careers in the history of both European and American opera.

General Director Campanini of the Chicago Opera Association had been suffering with an infection of the heart for two years, but the opening of the Chicago season in November found Campanini present. He was, however, in his box at the opera instead of at the conductor's desk for the first time in the opera's history, although already last year he conducted infrequently.

Unusual Figure in Music. Campanini was essentially that unusual figure in music, the "prima donna conductor." His brother was the most famous tenor, Italo Campanini. It is an interesting circumstance that these brothers rose to fame together.

Cleofonte Campanini made his debut as conductor at Parma, Italy, his native town, in September, 1882, he then being only twenty-two years old. The opera was "Carmen," and his brother, Italo, was the Don Jose in the now famous opera that was unknown in Italy and had not then achieved its present popularity. It was a great success.

There was present in the audience a leading American impresario, none other than Henry E. Abbey, and he was so much impressed by the ability with which the opera had been interpreted under Campanini's magnetic baton that he engaged him on the spot to conduct during the first season of opera at the New York Metropolitan Opera House.

Campanini's American debut was made on November 3, 1883, just twenty-eight years ago to the day. "Mignon" was the program, and the cast included Christine Nilsson, Valleria and Schall. The next day all the papers were loud in their praise of the young conductor's performance and his artistic position was straightway assured. On June 5, 1884, he conducted "Carmen" at Boston for the first time in this country. Campanini, Del Puente, Valleria and Trebelli were in the cast, and the comment of the Boston newspapers was no less laudatory than had been the comment in New York.

First American Production. In 1888 Signor Campanini returned to the United States at the instance of the composer himself for the purpose of directing the first American production of Verdi's opera of "Otello" with his brother, Italo, in the name part and his wife as Desdemona.

What he did during his association with the late Oscar Hammerstein at the Manhattan Opera House is still current history. It is no exaggeration to say that he was the principal factor in the success Mr. Hammerstein achieved, or to aver that the great improvement in the standard of operatic performances here and elsewhere has been largely or even mainly due to his influence and to his efforts.

From the Fall of that day to the Tetrazzini of this, the Tamagno and De Reszke of that time to the Caruso of this, from Joachim and Sarasate to Kreisler and Elman, all have played under him. Composers, too, have learned the advantage of having their works launched under his masterly direction. Thus Puccini had him produce "Butterfly" at La Scala, Milan, where it was at first a fiasco; and when it was reproduced at Brescia after being revised, Puccini, unlike other composers who blame the conductors for their failures, insisted upon Campanini producing the revised version. Giordano, the composer of "Siberia," made it a condition of the production of this opera that Campanini should have the musical direction. So, too, Cilea, and, indeed, all the modern school of Italian composers. It was Campanini who gave a memorable performance of "The Girl of the Golden West" in Chicago after only one month's preparation.

Suffers Great Loss. The first two weeks of this year's season of opera in Chicago was held to the schedules made up before Campanini's removal to the hospital, and the efficient work of Herbert M. Johnson, Alexander Kahn, and Eugene Swayze, have kept things going at normal.

Giulio Gatti-Casazza, managing director of the Metropolitan Opera Company, New York, with which Campanini began his American career, was greatly shocked to learn of Campanini's death.

"Campanini was a man of great ability, a born director," said Gatti-Casazza. "The musical world has experienced a great loss."

Early in his career, Campanini worked under Gatti-Casazza.

## NECESSITY FOR MUSIC DEMONSTRATED BY WAR

Mephisto in Musical America writes: If ever there was an opportunity to prove that music is a necessity and not merely a pleasurable luxury for the educated few, or a dance, or for music with the church services, it is at the present time. With all the stress and strain that the world is going through, with some twenty odd wars still in progress in Europe, with all the labor disturbances, strikes, and other troubles the reports from all parts in this country, are to the effect that never before was there such a craze for music, never before were musicians in such demand, never before were performances, from grand opera to concerts, attended as they are at the present time.

This should be a lesson particularly to those among our educators in the great colleges, on the school boards, who have persistently maintained the position that music is all very well for those who care for it, but that it has no place in an educational system, which is to prepare a young man or woman for the serious things of life.

Would it surprise you if the war had done a great deal to foster not only an interest but a love for music? Do you realize what it has meant for hundreds of thousands of our boys who went to the other side to find out that among the things which sustained them in the trenches or in the field, was music, and next, they will tell you, was a package of cigarettes.

## MARC DELMAS AWARDED GRAND PRIX DE ROME

This year's winner of the much-coveted Grand Prix de Rome is Marc Delmas. A supplementary first prize, as it were, has also been awarded to Jacques Ibert, who is to have the two years at the Villa Medici that were still due Lili Boulanger at the time of her untimely death more than a year ago. Delmas is a native of

Saint-Quentin, where he was born in Paris in 1890.

There were six candidates in all, who spent the prescribed six weeks in well-guarded solitude this autumn. The one woman candidate, Marguerite Canal, while not equalling Lili Boulanger's achievement of a few years ago, brought no discredit upon her sex, as she was awarded the first of the two second prizes, thus outdistancing at least three of her male competitors while being outdistanced by only two. The second of the second prizes went to Jean Dore.

The cantata chosen as their inspira-

tion was the work of a woman writer named Juliette Portron and bore the title, "The Poet and the Fairy." According to Le Courrier Musical, it was a rather inspiring effusion.

## CANADIAN CONTESTS.

A series of musical contests for amateurs is to be a feature at the Canadian National Exhibition at Toronto in 1920. Plans are already under way for a comprehensive series of contests.

## MEMORY MUSIC IN CHINA.

Chinese music is not written. The words of some of the famous songs have been preserved, but the music has been handed down from father to son for generations that go far back before the day of the troubadours. When made to play it is played according to the memory of the musician and his ideas of interpretation. A musician varies the performance, as his best judgment dictates, and the strings, reeds or brass may break it almost any time.

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